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ABSTRACT

Since magazine faculty must compress learning objectives into tightly packed syllabi, it is important for these syllabi to be effectively organized to focus on process and not on product. Some characteristics of the "perfect" syllabus are: (1) it is devised within a curricular context; (2) it reflects awareness of the capabilities and the needs of the students who would normally take the course; (3) it provides an itinerary for a semester-long journey to a set of clear objectives; (4) it motivates students to embark on a great learning adventure; (5) its content makes up for curricular deficiencies by using product-oriented projects; (6) if the project is process oriented, the syllabus indicates equal participation by all students on a basis that faculty can easily evaluate; (7) its format for the course draws on the strengths on the teacher; and (8) the teaching methodology is not explicit in the syllabus. The highly detailed syllabus is a matter of personal choice, often influenced by the caliber and the preparation of students, and not requisite for the perfect syllabus. In short, the perfect syllabus is a document which is constantly evolving from semester to semester. (Several sample syllabi are attached.) (ARH)

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WHEN SYLLABUS AND CURRICULUM COLLIDE

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Paper delivered as part of a panel, "In Search of the Perfect Syllabus," sponsored by the Magazine Division at the annual convention of the Association for Education in Journalism and Mass Communications, July 2-5, 1988 in Portland, Oregon.

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Those of us who teach at the smaller liberal arts colleges tend to assume that magazine curricula at the major departments and schools are more fully developed and offer a greater array of courses. We envy the luxury of those professors who can focus their syllabi on a specific aspect of magazine writing, editing and production within a three or four course magazine sequence. However, the fact is that the one or two course magazine sequence is more the rule than the exception in both small departments and in large schools.

For whatever reason, magazine concerns have been unable to express themselves fully within traditional news-editorial sequences. This situation translates into a truncated sequence in which magazine faculty must compress learning objectives into tightly packed syllabi. The smaller departments most often opt for tackling just one aspect of magazine publishing, usually the writing of the magazine article. The larger schools, those with the resources to publish prototype magazines, will set up an experiential learning course in which students learn the process of magazine publishing by doing.

No one exemplifies this latter approach better than did Les Polk when he was teaching at the University of Wisconsin-Eau Clair. In fact in the early 1980's his students had such a lock on the Magazine Division's prizes, that he was invited to address a session much like this one at the AEJMC Convention in 1985. His

topic, "The Magazine Project Course: Serving the Student within the Limited Curriculum," indicates that such courses have been developed to compensate for curricular deficiencies in magazine education.

Les concluded: "The results of such a course: Primarily, I believe, is that each participant has formulated an individually tailored concept for what is expected to be an economically viable idea for a magazine; has brought together the content, both written and illustrative, for that magazine; has been taken through the steps that assure the aware student never again will take for granted the hardware factors such as paper stock, typography, stapling, binding, and paper cut; and creatively and critically has subjected professional publications, work by peers and work by himself to a more perceptive examination. To me it seems that this sort of course can achieve multiple positive results. I believe it needs tight, carefully scheduled but flexible, instruction. It needs awareness of the market."

Les' soup-to-nuts syllabus has been distributed (attached), and it covers an incredible array of publishing operations from an articulated proposal, to subscription letters and promotional material, to finished articles and other editorial matter, to graphic and typographical design, to a mechanically perfect dummy for a complete magazine. Les, who is now at the University of Kansas, told me over the phone a few weeks ago that he now realizes he was crazy.

The mantle of prize-winning leadership in this decade has

since passed to Samir Husni at the University of Mississippi and Abe Peck at Northwestern's Medill School. Abe has the resources to actually publish prototype magazines, some of which have gone on to be viable entrants in the commercial publishing field. There is no doubt that resources play an important role in the ending that can be applied to any syllabus.

Some programs without substantial resources link the magazine production course to a campus-based publication. The venue of such publications is so familiar that the students are deprived of an opportunity to find or alter their voices as writers. That's why when it was suggested at Loyola that I investigate making the college's official magazine the laboratory for my magazine students, I rejected the idea. Besides, the public relations values of such publications often conflict with the journalistic-literary values that we try to inculcate in news-editorial sequences. The perfect syllabus doesn't opt for an "end product" at any price.

There is a danger in the pressure to "produce something." The aesthetic success of class projects can cloud a realistic assessment of the learning process. In my experience, anecdotally confirmed by my colleagues, most team efforts by students result in a few students taking the lead and doing most of the work. Not even the perfect syllabus can fight human nature.

A good syllabus will focus on the process and not the product. That way the energy of the teacher will not be absorbed

in logistics. Instead, the teacher can concentrate on how well each student works at and absorbs the process of magazine writing, editing, and production.

One way in which I have been able to isolate the process has been to break up the class into smaller groups. Each group role plays as an editorial board, creating and defining a magazine concept. All other students in the class must submit article proposals to the ersatz editors. The editors accept or reject the proposals, usually in writing, and sometimes work with the student writers to refine their article ideas. The result is that every student writes one article to the specifications of a dummy magazine. As teacher, I get to sit in on the editorial conferences and observe all students doing work of equal weight. All written material is also evaluated individually and in portfolio. This activity, expressed well in the syllabus, is as exciting to students as the promise of a slick magazine at the end of the semester.

A good syllabus is a motivational tool. It tells the student exactly what he or she is going to do in the course, perhaps in terms with the flair of direct mail copy. Let students know about the wonderful enrichment, including portfolio enhancement, that awaits them if they put the effort into the course that you are demanding. If teachers communicate their excitement about a course through the syllabus and especially at the first class meeting, students will generally respond in kind. Having a project, be it product or process oriented, is a

convenient peg on which to hang that excitement.

The project that I just described is used in my class, "Magazine Article Writing." While it serves as an exciting motivational opener for the class, it actually has a deeper pedagogical purpose. Magazine writers have to communicate and negotiate with editors, and they must intrinsically understand a magazine's market and voice. So many of our students have had creative writing courses in which they search adventurously for their inner voices, or they come from journalism courses in which content, objectivity and immediacy silence most writers' voices, that they find it difficult to grasp the idea that the magazine article is crafted to a third set of specifications. By having students sit on the editor's side of the process, they more quickly grasp the significant roles of audience or market, the magazine's style and voice, the editor's perspective and taste, and they learn to think like editors. This makes it easier for them to understand the purpose and form of the query letter and to begin writing with a new awareness of audience.

Should this sort of "pedagogical trickery" be explicitly revealed in the syllabus? My feeling is that it shouldn't. Otherwise students will be preoccupied with monitoring themselves to see if they're "thinking like editors" yet. The perfect syllabus is for the students; it provides a map through the course toward its stated objectives. The teacher should keep his own counsel regarding rationale and methods. Perhaps at the last session the teacher can raise the veil of mystery shrouding the

methodology. This would be helpful to students who must comment on the syllabus for the course/faculty evaluation.

I have compared many syllabi for magazine courses that purport to have the same objective, as in a magazine writing course. Three such syllabi have been provided (attached): one of mine, one of Jill Jonnes' from Loyola Maryland, and one of Sharon Bass' from the University of Kansas. Of the three syllabi, Sharon's is the more detailed, mine less and Jill's least. Yet all share some basic objectives: developing an awareness of audience, learning to query, refining research skills, concentration on multiple drafts. We all differ in our collateral requirements, but these are probably selected to match our personal strengths and experiences, which we hope will buttress the main business of the courses --writing.

While you may prefer one syllabus approach over the others, who is to say which is closer to perfection. The subjective aspect of the perfect syllabus is that it helps each individual teacher communicate his or her objectives better and prepares the student for the approach that the teacher finds most comfortable --one that builds upon his special strengths-- in accomplishing the mission of the course. Ask any teacher who has had to finish the semester for a sick colleague. It is almost impossible to be satisfied teaching from someone else's syllabus regardless of how good it is.

Some of us can't even use last year's syllabus. I've taught some of the same courses every semester for five years, and each

time the syllabus has been changed. These twice annual alterations originate partially in my own boredom with repetition and also in my growth as a professional and a teacher. And then I pick up methodology tips from other faculty and the pages of Journalism Educator and Magazine Matter. The perfect syllabus is one that continues to evolve, responsive to the learning environment and serendipitous opportunities, as well as to changes in the profession, student capabilities and available resources. The static syllabus is one that drifts farther and farther from perfection each year.

Any syllabus must depend on the curricular context in which the course is offered. If there is a tight sequence of magazine courses, then the syllabus builds on the base of the prerequisite course and stops where the next course in the sequence begins. Perfection in composing syllabi is easier to attain when the course boundaries are strictly defined. But most teachers only get one or two chances at the students interested in magazines, and they try to cram as much as possible into the course rather than do their profession a disservice by turning out students with an incomplete cognitive base in the field. Before preparing any syllabus, it is important to know what curricular assumptions one can make about the other courses.

At Loyola, both magazines and books are taught within a Publishing Concentration. The book publishing sequence consists of four courses plus a senior seminar-lab and is viewed as an area that need not be encumbered with media prerequisites in

order to leave it open as a minor for non-communications students. However, the magazine sequence is seen as a continuum with writing and journalism, because it is only through a careful mix of these courses that student sensitivity to content, audience and voice is developed.

We can expect students taking "Magazine Article Writing" to have had many of the following major courses:

--Graphics I: Publications Design

--Graphics II: Advertising Design

--Effective Writing

--The Creative Eye: Descriptive Writing

--News Writing

--Feature Writing

--Introduction to Creative Writing

--Audience and Writers' Voices

--Point of View

--Art of the Argument

--Art of the Essay

Outside the department, publishing majors will have had Introduction to Business, Marketing, Public Relations, Social Research and the Sociology of Mass Communications.

While none of the above are professional magazine courses, they all contribute to the cognitive base and skill pool that the student will need to tap in both the magazine writing course and the Magazine Senior Seminar and Lab. The budding magazine writer and editor needs a complex set of courses to adequately prepare

him or her for the pre-professional courses and eventual entry into the field.

Loyola's book publishing students run a dummy publishing company, Apprentice House, whose first catalog of (un)published books was produced in the Spring 1988 semester. This semester's books will become next semester's back list and the company will grow from year to year. Students produce materials for both the business (marketing and sales promotion) and the editorial side of the book publishing operation. Because these students may have had minimal or no media courses, the sequence requires five separate courses. Magazine students can achieve the same learning curve with only two pre-professional courses.

The perfect syllabus cannot collide with the curriculum, either assuming the students know less than they do or assuming that they know more. Students get a sense that the department and the faculty have a firm grip on their education when the syllabus is consonant with the curriculum. That is why it is dangerous to relegate magazine courses to adjunct faculty who are not positioned to weave their syllabi into the fabric of the curriculum.

The perfect syllabus will demand of students only that which they are capable of delivering. Otherwise both teacher and student will be frustrated. And that leaves everyone unhappy and dissatisfied and with a feeling that the course has failed. The die is cast by either an over ambitious or under ambitious syllabus. The misfit syllabus is a liability from day one, and

the course may never get into high gear.

In summary, some of the characteristics of the perfect syllabus are:

--It is devised within a curricular context;

--It reflects awareness of the capabilities and the needs of the students who would normally take the course;

--It should provide an itinerary for a semester's long journey to a set of clear objectives;

--It should motivate the students to embark on a great learning adventure with their professor;

--If necessary, it's content should make up for curricular deficiencies by using product-oriented projects;

--If the project is process oriented, the syllabus should indicate equal participation by all students on a basis that faculty can easily evaluate;

--Its format for the course should draw on the strengths of the teacher;

--The teaching methodology should not be explicit in the syllabus;

--The highly detailed syllabus is a matter of personal choice, often influenced by the caliber and the preparation of students, and not requisite for the perfect syllabus;

--And finally, the perfect syllabus is a constantly evolving document from semester to semester.

JOURNALISM 370, MAGAZINE EDITING AND DESIGN
Spring Semester, 1984
Leslie D. Polk, Instructor

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Magazine Editing and Design is a course planned to teach artistically and practically the basics of management, operation, standards and design. It also offers, as an end product, the opportunity for the student to combine a liberal education with knowledge of current affairs, and journalistic training in production of one basic result: An idea for a new magazine.

That is the term project. Each student is to prepare a prospectus, together with a finished "dummy" for a periodical conceived to fill an economic, intellectual and/or social need that is not being filled satisfactorily now.

Your education and knowledge of current affairs should assist you in perceiving social, cultural, and economic trends. Changes in these areas usually spawn new magazines. The classwork, in lecture and classroom "laboratory" sessions concerning practical problems, combined with exposure to the textbooks and other sources, should give you the raw material for the assignment. Previous journalism training should help "freeze" your ideas into something tangible: A magazine concept with specific plans for articles, typography, design, photographs, drawings and layouts.

This term project is substantial. It cannot be left for the last week or two of the term. It should be worked on consistently from week to week, as your knowledge of the subject matter grows. Most class lectures, discussions, special assignments will be related, directly or indirectly, to the term project, considering it to be an "on-going" project.

THE PROSPECTUS

A periodical prospectus, to cover properly necessary questions, is likely to be 20 or more typewritten, double-spaced pages. It should include the following elements.

1. General discussion of the need for such a magazine.
   a. What kind of audience will it appeal to?
   b. How large is the magazine's "universe," i.e. potential market?
   c. What share of this universe can you reasonably expect to secure as readership for this magazine.
   d. What social, economic, cultural or other trends can you cite to demonstrate the need for the magazine?
   e. What studies can you cite (e.g. marketing, consumer buying, etc.) that support the need for the magazine?
   f. What other evidence (articles, books, interviews with potential readers, etc.) can you cite to document need for the magazine?
   g. What publications are in the field as competition?
   h. How can your magazine do the job BETTER or DIFFERENTLY than competing publications?
   i. What kinds of advertising would it be likely to attract?
   j. What other financing (e.g. subsidies) might the magazine attract?

2. A discussion of editorial philosophy.

   a. How, precisely, do you intend to serve your readers through the editorial content of your magazine?

   b. What kinds of articles will it contain? What topics will they cover, and how will they be approached? Give specific examples.

c. In what style will the articles be written? Anecdotal? Intellectual? How-to-do-it? Specialized format, such as TIME and NEWSWEEK?

d. How will you explain your editorial philosophy to your readers? Write an "Introductory Editorial? for your first issue, explaining the magazine and its purpose to your readers.

e. In what ways will you use photographs and drawings?

f. What "departments," if any, will you incorporate into the magazine? Explain the purpose of each department.

g. If the content can be categorized (e.g. as TIME contains such categories as Nation, Modern Living, Business, Science, etc.), what percentage of the content will be devoted to each category?

h. Prepare a circulation solicitation package, including solicitation letter for your magazine. (You will do this early in the semester.)

3. A list of feature and departmental content for two complete issues. (One of them will be the one for which you make the "dummy.") For the first issue, copy should be complete. For a second issue, list each article by title, briefly describe it, and indicate how much space you would devote to it. Ideas are the heart of the magazine enterprise. They should be fresh, new, exciting, and original.

4. Design and publication.

a. Format of magazine. Its size, shape, arrangement of copy and pictures on page. Column width. Page lineup. Thickness. Advertising placement. Binding. Choice of paper. Stapling. Black-and-white vs. color.

b. Typography of publication. Headlines and body type. Captions. Bylines. Credit lines. Give examples and explain rationale for decision.

c. Art. Cartoons. Drawings. Photographs. Free lance? Rates? Charts? Graphs, tables, maps?

d. Cover. What sort of logo? Paper stock? Printing process? Art? Color? Regular, gatefold, oversize.

e. Inside pages. Plans for spreads. Plans for editorial and advertising matter. Departmentalizing. Column headlines. Use of inside logos, mastheads, table-of-contents pages.

5. A discussion of financial needs of the magazine.

a. Estimated cost of printing and binding.
b. Estimated cost of distribution.
c. Estimated staff needs and their costs.
d. Estimated miscellaneous costs (e.g. manuscripts, art work, etc.)
e. Estimated cost of initial and sustained promotion.

6. A discussion of estimated income.

   a. Circulation income.
   b. Advertising income.
   c. Miscellaneous income (if any).
   d. Subsidies (if any).

7. The visual concept. Discuss generally the "look" of your magazine. Much of this will be evident, of course, from your dummy or paste-up, but you should discuss here the reasons behind the visual concept and how it relates to the editorial concept.

READING ASSIGNMENTS

Two texts are provided, Magazine Editing & Production by Click & Baird (Wm. C. Brown Co., 1979, 2nd edition) and Publication Design by Roy Paul Nelson, 3rd edition (Wm. C. Brown Co., 1983). The student will be lost without an early reading of both books. And attention to the periodicals is important for ideas. They include FOLIO, ART DIRECTION, COMMUNICATION ARTS and PRINT. Check periodical files in library for them. Folio, a periodical for magazine management techniques, is also in the journalism reading room.

OTHER WRITTEN ASSIGNMENTS

Formal critiques of magazines will be required. This will be discussed during the first week of the class. A preliminary proposal for your magazine, itself, will be expected in the first weeks. Feb. 1 will be the deadline for such initial proposal.

DUE DATES DURING SEMESTER

Monday, Feb. 13 -- Magazine Analyses due
Monday, Feb. 20 -- Circulation solicitation letters and packages due
Monday, Feb. 27 -- Ideas for articles for magazines due
Monday, Mar. 5 -- Ideas for departments in magazines due
Monday, Mar. 19 -- Ideas for illustrations due
Monday, Mar. 26 -- Ideas for physical packaging, e.g., paper, typography due.
Monday, Apr. 2 -- Submission of a prepared article due
Monday, Apr. 9 -- Submission of cover due
Monday, Apr. 16 -- Submission of design of a spread

SCHEDULE

Practical, or laboratory exercises, will be scheduled to acquaint you with technical and practical aspects of magazine editing, including copyediting, handling of titles, blurbs, captions, photo editing, cropping, layout, pasteups, etc.

GRADING

The term project, due May 7, will account for 35% to 40% of the term grade. The regular assignments, midterm exam, magazine evaluations, lab work in class, the quantity and quality (especially quality) of your in-class discussion will account for the remainder.

OTHER INSTRUCTIONS

Unless otherwise advised, written work should be informal, avoiding footnotes, academic jargon, formal structures, etc., to be in keeping with the atmosphere of a magazine. Be clear, concise, complete. Be specific. Document your observations and statements with concrete arguments, examples, statistics and supporting data. The course should be flexible, in many ways. No one is all-knowing in this field. It is a huge and diverse industry. Students can help if they speak out, in class or in private, about the way the class is proceeding. Bring up topics for discussion and lecture. Provide the instructor with your ideas of what you need at various times. It is hoped the experience will be valuable and productive, a "shared" experience among classmates. But only you can assure that.

JOUR 370; MAGAZINE EDITING AND DESIGN
Spring Term, 1984

Leslie D. Polk

MAGAZINE EVALUATION ASSIGNMENT:

Take a close look at the magazine you are assigned. Check out in Ayers and/or other sources a demographic portrait of the audience for which it is designed. Please write, after you have ascertained this preliminary information, at least five pages (typewritten, double spaced) evaluating the magazine. Be specific in whatever observation you present. Give examples where appropriate, and always explain the reason for your views.

Points you should consider in the assignment:

COVER. How effective is it as a "show window" of the magazine? If you found this magazine on a neighbor's coffee table, would it be likely to draw your interest? Is it appropriate for the audience and the publishers? Is it an honest and appropriate representation of the content of the magazine?

STORY IDEAS. Are they fresh, topical? Do they draw your interest? Do they suggest new or novel or important approaches to their subjects? Do they tantalize you, "touch" you in a way that attracts your interest? Which articles did you find most interesting? Least interesting?

TITLES. Do they fulfill the three purposes of a title (attract reader attention, describe the content, and "lure" reader into the article)? Can you suggest better titles for any of the articles?

THE WRITING. Does it flow smoothly? Is it coherent? Cohesive? Do the articles attract and hold your interest? Or do you have to "force" yourself to read through them? Do they provide new, fresh insights into their subjects? Are they satisfying, once you have read them?

THE ILLUSTRATIONS. Are they effective? Properly sized and cropped? Do they aid or hinder the reading of the texts? Do they seem properly related to the article content? Do they work harmoniously with the other design elements on the pages (titles, text, blurbs, etc.)? Is the use of color effective?

THE DESIGN. Is the visual "look" of the magazine smooth-flowing? Do the layouts enhance or repel your interest in the articles? Does the whole magazine have a sense of visual unity? Do individual articles seem to fit smoothly into the overall design context?

FUTURE IDEAS. Cite some ideas for articles you think the editor might pursue in the future. Please be specific (and original). Don't just say, for example, "more about copper mining in Montana." <u>What</u> about copper mining?

IN GENERAL. Cite what you think are the major strengths and weaknesses of this magazine. Do <u>you</u> find it an interesting and worthwhile magazine? For what age group does it seem to hold its greatest appeal? For what interest group?

Please feel free to comment on any aspect of the magazine--any detail--not already covered. And feel free to make drawings or even pasteups to demonstrate any points you wish to make about design.

NOTE: Please make a carbon copy of your paper. The original will be graded by the instructor and returned to you; the carbon may be forwarded to the editor who has supplied copies for our class. (Don't be intimidated, however, from being candid in your observations)

JOUR 370; MAGAZINE EDITING AND DESIGN
Spring 1984

Preliminary Proposal Requirements:

Essentially, the above is just exactly what this is: A preliminary proposal. It's to be your proposal, for submission to examination, of plans for a "new" periodical.

Things to consider: By this time, you should have begun to be a bit "entranced" with the field. You've read a good deal; thumbed in the periodical area; thought, much, about what IS available and what ISN'T available in the field. So, after having studied the above (through checking out periodical lists in Writer's Market, E&P, Ayer's and other sources), you have ascertained, for sure, that your publication will fill a new need.

What is that need? What makes you think it's original? Prove satisfactorily to a hard-headed board of directors, or publisher, that a need can be established. That's what this proposal is to do.

On proof of need, what, then, is your product? Its format, its look, its content, its writing, its standards, its staffing, its ability to fill the need proposed. Can you establish, for certain, that this is a "unique" product? How are you going to create, and sustain, its identity? Consider this carefully.

These should be minimum requirements for this assignment. What I'm interested in learning, as instructor, is whether or not your ultimate product for the semester is viable, thoroughly "thought out" and something you'll be able to produce, as a final dummy and plan. So I want to ascertain whether or not you've got your feet on the ground or are <u>hopelessly</u> dreaming about, for instance, some new way to compete with Hefner-Gucionne & Co. This isn't necessarily a formal product. Write informally, but prove to my satisfaction, and your own and your classmates, that you have a good, hard-nosed project in mind. OK?

ME 359 Professional Writing II: Magazines — Prof. Andrew Ciofalo
Spring 1985
Syllabus

The focus of this course is the developing, marketing, and writing of the magazine non-fiction article. It is meant primarily for graduating seniors, or other upper-classmen, who have taken sufficient writing courses to prepare themselves for a venture into the realm of freelance professional writing. However, other student writers of demonstrated proficiency may approach magazine article writing successfully. The student ideally should have a background in fiction and journalistic writing, but such a combination is not a necessary precursor to developing competency.

You will learn what a magazine article is, especially how it differs from a newspaper feature story. You will also learn about the different types of magazine articles. But most important of all, you will develop an awareness of the market for magazine articles--general consumer, business (industrial, trade, professional, institutions, general, corporate, agricultur), regional and special interest. You will differentiate among the vast array of magazines published under each category with the purpose of eventually determining specific markets for your article ideas.

How to develop an idea, how to do preliminary research on it, and how to propose it to magazine editors is the first step in the article writing process. After mastering the steps leading to a proposed article (query letter), you will begin researching your idea with the object of developing a full outline. From the outline you will go to a first draft; and after comments from the instructor and other class members, a final draft will be written. The best query letters will actually be sent to editors, and any student whose article is paid for and published will automatically receive an "A" for the course. Failure to publish, though, will not be reflected in the final grade.

Every student will be expected to write three articles (about 2,500 words each) for a specific magazine. Each article will receive four grades: effectiveness of query letter, completeness of research and outline, and a double grade for the execution of the article. There are no tests in this course, and your final grade will consist of an average of the 12 grades on the three papers and the two grades for classroom participation: attendance, promptness in assignments and homework, and quality of in-class contribution.

Class time will be utilized in doing special exercises and in critiquing readings and the works of fellow students. While little time will be spent in reviewing the chapters assigned in the text, the instructor will supplement text readings with examples and a minimum of lecture. You are expected to apply the knowledge and techniques gained from the text to your work, and it is your responsibility to raise questions on the text in class.

We will spend the first three weeks of the class in groups. Each group will develop a proposal for a new magazine and serve as its editorial board.* Once a board has published guidelines for its new magazine, all students not on that board will be responsible for developing an article idea and sending a query letter to the board. If the proposed article is accepted, the student may proceed to write the article for submission to the editorial board. This can count as one of the graded assignments.

The purpose in developing your own magazine is to give you a view of the magazine market from the inside out. In sitting on an editorial board and judging the appropriateness of an article proposal for your magazine, you should be able to transfer the insights gained to your own work in identifying the best market for your article ideas.

Thw other two article assignments (or three if you prefer) will be based on proposals to different magazines in separate categories (see above). For each assignment you must hand in: query letter, outline, your raw research, first draft and final draft. Consult the daily syllabus calendar for deadlines and other homework assignments.

The text for this course is Magazine Article Writing by Betsy P. Graham. All chapter reading and exercise assignments referred to in the daily syllabus are from this book.

*NOTE: Students who wish to follow through on their proposed magazines can submit to the AEJMC magazine competition.

T - January	29	Introduction: What is a magazine article? Assign groups. Groups meet to plan magazine. Homework: Read Chrs. 1 and 3. Do Examples 1 through 5, p. 27.
R -	31	The Magazine Market: A Survey Homework: Read Ch. 4. Do examples 1 and 4, p. 35.
T - February	5	Getting an idea and choosing a topic. DUE: Group Magazine proposals. Homework: Read Ch. 6 and 7. Do example 1, p. 59.
R -	7	Research and interviewing. DUE: Individual query letters to groups, editor respond in class. Homework: Read Chs. 8 and 16, and sample querys pp. 64-71. Rewrite query letter.
T -	12	How to write the query letter: study samples and practice.
R -	14	DUE: Raw research and outline of 1st article. In-class critique. Homework: Read Ch. 9. Do example on p. 76 (using article on p. 187).
T -	19	Writing practical outlines and first drafts. Critique homework.
R -	21	DUE: First draft of first article. In-class critique. Homework: Do example 2, p. 18.
T -	26	Writing through observation. Critique of homework. In-class exercises.
R -	28	DUE: Final draft of first article. In-class critique.

T - March	5	DUE: Query letter for 2nd article. In-class critique. Homework: Read Ch. 10.
R -	7	Writing leads -- Kinds of leads. In-class practice.
T -	12	DUE: Raw research and outline for 2nd article. In-class critique. Homework: Write 3 different leads for your 1st article (same magazine).
R -	14	Writing Leads. Critique homework. In-class practice.
T -	19	DUE: First draft of 2nd article. In-class critique. Homework: Read Ch. 14.
R -	21	Titles. In-class practice. Homework: Read Chs. 2 and 13. Do example 1 through 5, p. 113.
T -	26	Style and Tone. Homework review and in-class practice. Homework: Read Ch. 11. Do example 1 and 6.
R -	28	Effective Use of Anecdotes. Homework review and in-class practice.
T - April	2	DUE: Final draft of 2nd article. In-class critique. No homework.
April 4 -	12	SPRING BREAK
R -	11	DUE: Ideas for 3rd article. In-class critique.
T -	16	DUE: Query letter for 3rd article. In-class critique. Homework: Read Ch. 12. Do example on p. 100; make new outline for mobile home article.
R -	18	Final drafts and endings. In-class, write new lead and ending for mobile home article.
T -	23	DUE: Raw research and outline for 3rd article. In-class critique. Homework: Read Ch. 17 and the "Atlanta" article immediately following.
R -	25	Discussion of "Atlanta" article. Review of specific problems that have surfaced in student writing.
T -	30	DUE: First draft of 3rd article Homework: Read "Moon Struck" on p. 157.
R - May	2	Discussion and Review. New topic: Multiple sales of an article. Homework: Read "Kennesaw" on p. 199.
T -	7	Discussion and Review. Homework: Read "Communicate" on p. 205.
R -	9	Discussion and Review.
T -	14	DUE: Final draft of 3rd article.

Prof. S.M.W. Bass
305 Stauffer-Flint
913-864-4755
Spring 1988 Semester

MAGAZINE ARTICLE WRITING
Journalism 662

This course is a writing course designed to develop the student's awareness and appreciation of writing in contemporary magazines. Students will gain experience writing articles for PUBLICATION. Publishing written work is the goal and the purpose of this course.

Crucial to your progress will be recognizing the differences between writing for newspapers and writing for magazines. In addition, you will be asked to assume two different roles from time to time: the role of the writer (your usual role) and the role of the editor (on occasion).

My goal is to help you become more confident, published writers. You may discover, however, that you have a real strength in editing and that will be a useful lesson too.

The method used in teaching the course will be a combination of lectures, discussions and quizzes based on assigned readings, in-class writing and exercises, written critiques of your work, and individual conferences or tutorials.

TEXTS:

Myrick Land's textbook, Writing For Magazines.
Norman Sims' book, The Literary Journalists.
White and Strunk's, The Elements of Style.
J-662 Class Manual, available at Kinko's on 12th and Oread.

COURSE REQUIREMENTS:

Two Articles (see specific requirements below)	80% sem.gr.
Article 1 = 35 % of semester grade	
Article 2 = 45 % of semester grade	
Both articles must be on time and complete	
In class writings, quizzes, and exercises	20 % sem.gr.

There will be no final examination in this class.

DEADLINES:

Ideas for two articles due February 1, 1988
Article 1: March 9, 1988
Article 2: April 18, 1988

If you should lose this handout, a copy will be on file in the reading room of Stauffer-Flint, under the name of the instructor and the course number. You may make additional copies from that handout.

REQUIREMENTS FOR ARTICLES

Article 1: minimum length: 1,200 words
maximum length: 2,000 words
minimum number primary sources: 5

Must be a personality, travel, or how-to article

Article 2: minimum length: 2,500 words
maximum length: 4,000 words
minimum number primary sources: 10

Subject matter is your choice

NOTE: DO NOT SELECT A STORY IF YOU DO NOT HAVE ACCESS TO THE MINIMUM NUMBER OF PRIMARY SOURCES REQUIRED.

SUBMISSIONS:

1. Both articles must be submitted on time
2. They must be carefully proofed and nearly (98%) letterperfect.
3. Both submissions for class must contain ALL the following materials in the file folder:

_CHECKLIST

a. copy of outline
b. copy of query letter that you mailed
c. original, letterperfect cover letter, signed
d. SASE
e. addressed, stamped large manila envelope for Mss.
f. complete listing of ALL sources consulted with an asterisk designating those actually used in final draft
g. copies of all drafts--there should be a minimum of two drafts, and each should show radical, not cosmetic differences*
h. separate folder of all notes--NO NOTES MAY HAVE WRITING ON THE BACK OF PAPER

*It is expected that you will rewrite (I generally have to re-write a minimum of three times before I can submit work to an editor, so I would expect you to do likewise.) your articles before the final submission.

I am happy to review any of your completed drafts prior to submission to advise you on the organization and the quality of the presentation. This can be done at other times and in addition to the scheduled tutorials.

The final submission MUST be suitable and ready for mailing to your selected magazine. You must have at least the first draft completed by the time of your scheduled tutorials or you will have to forfeit your conference time.

HOW ARTICLES ARE GRADED:

35 points:	adequate and accurate reporting and interviewing, comprehensive research with no major gaps
40 points	overall high quality in writing--lively, fresh, original, thoughtful, well organized, logical thinking throughout, good lede, good conclusion, good transitions, no faults in grammar or spelling, good diction and syntax
10 points	professional submission--few corrections inked in, carefully proofed, manuscript form observed completely, word count accurately indicated
10 points	100% complete submission. SEE THE CHECKLIST UNDER ARTICLE REQUIREMENTS TO BE SURE. This is one letter grade to win or lose, just for following instructions.
5 points	development of an appropriate editorial outlet
100 points	TOTAL POINTS FOR ARTICLE

My policy is that any article that is accepted for publication in an approved magazine will receive a letter grade of "A" for the course, no matter what mark it had received under the above grading scale. Final date for notification of acceptance is December 11, 1987, and there must be written evidence presented to the instructor indicating acceptance of the work.

GRADING PHILOSOPHY

In grading, I make some arbitrary assumptions. The first assumption is that you can write an average story. So, all of you begin with a "C." If you do something outstanding, for example, thorough research (numerous sources), if you tackle a difficult subject and manage to muddle through in a manner that makes sense and is not embarrassing, or if you argue a particular viewpoint soundly (backed by specific examples), you move up the grading scale.

If your work, moverover, is well organized, if you write in magazine-type paragraphs, if your piece flows logically and gracefully from one point to the next, if you have a sound lede and conclusion, if you use precise rather than vague language, and if you have a command of your verbs, I think in terms of "A" work. In the final analysis, I consider "A" work as suitable for publication. "B" work might also be publishable, but it lacks some of the polish or specifics that I expect of "A" work. To be realistic, even "A" work may require more polishing and editing, depending on the final editor.

If, on the other hand, your work is just adequate, if it is mostly superficial (based on one or two sources), or if it is not focused, the best you could hope for would be a "C." Beyond that initial evaluation, if the work has poor organization, lack of clarity, imprecise word choices, inaccuracies, misspellings, or weak verbs, you will receive a "D" or an "F." "D" work is not publishable. It would need major work before it could be considered. Most editors are too busy and have too much else to choose from to look at "D" work. "C" work may be considered worth salvaging by some editors, but there would have to be sparkle to the basic idea, more than a flicker of promise shown.

My policy is to award an automatic "A" for any article that is accepted for publication, no matter what mark I had given it. The only stipulations are that the publication be an approved one, and that you present some evidence in writing to indicate acceptance. It works to your great advantage to get your queries off in the mail early and to get your submissions in as soon as possible, so that you have time to get an editorial response by the end of the semester.

JANUARY

13 Introduction to course
- Handouts and ground rules
- Articles versus Features (magazines vs. newspapers)
- Point of view--what it is and what it's not

20 Writing Exercise and Quiz
- Sources of information
- Working with editors
- Word counts and how to estimate
- Why articles and article ideas fail

25 Writing Exercise and Quiz
- Ideas and decisions
- Queries and cover letters

27 Writing Exercise and Quiz
- Trail of a manuscript
- Editorial meetings
- Organizing the business of free-lancing--records, taxes, phones and files, etc.

FEBRUARY

1 Writing Exercise and Quiz
- Queries--read in class

3 Writing Exercise and Quiz
- Assessment of research problems
- Notes and notetaking

8 Writing Exercise and Quiz
- Research--Sources and Problems

10 Writing Exercise and Quiz
- Research--Rival hypotheses: Who and what to believe

15 Writing Exercise and Quiz
- Research--Character development and status life

17 Writing Exercise
- Organizing your work

22 Writing Exercise
- Openings and Closings

24 Writing Exercise
- Transitions

29 Tutorials

MARCH

2 Tutorials

7 Writing Exercise
- Cover letters
- Interview with John McPhee, Roger Angell

9 ARTICLE ONE IS DUE

21 Writing Exercise
- Writing workshop--problems in writing: class work

23 Writing Exercise
- Writing workshop--economy, clarity, attribution, originality of thinking

28 Writing Exercise
- Writing workshop continued

30 Writing Exercise
- Writing workshop continued

APRIL

4	Tutorials
6	Tutorials
11	Writing Exercise Critiques and editing
13	Writing Exercise Critiques and editing
18	ARTICLE TWO DUE
20	Readings
25	Readings
27	Readings and Evaluations

READINGS SCHEDULE

The following reading must be completed by the date indicated:

JANUARY

20	Land: Chapter 1 through 7; Manual: Brainpower, pg. 38 -64 and the exercise on creativity on pg. 60
25	Land: Chapters 8-16, plus pp 168-190
27	Manual: Pages 1-36

FEBRUARY

3	Manual: Sample articles beginning P. 83
8	Talk of Town articles to be assigned
10	Introduction to Literary Journalists

There will be other reading required as the semester progresses but you will be notified. This reading is the work that will be tested in weekly quizzes that could take place on the scheduled dates. See syllabus.

WM359 Magazine Article Writing Jill Jonnes
Spring 1986
Syllabus

This course will teach how to develop, research, write and market a magazine non-fiction article. It is meant primarily for graduating seniors, or other upper-classmen, who have taken sufficient writing courses to prepare themselves for serious magazine writing. However, other student writers of demonstrated proficiency will be considered.

In this course, we will look at what makes a magazine article. To that end we will read and discuss a wide range of magazine articles, while actively engaged in learning how to select marketable topics, how to research them, how to organize and write (and rewrite, and rewrite again), and how to find the proper market and interest editors.

Every student will write several very short pieces based on real life reporting designed to sharpen specific skills: basic observation, conducting interviews, action reporting. At the same time students will be developing and working on one long article (minimum 2,500 words) that will be the culmination of the course.

There are no tests in this course, and your final grade will be based on overall performance, including class participation and contributions, quality of query letters, short articles, and the final, long article.

The text for the course is Free-lancer amd Staff Writer Newspaper Features & Magazine Articles by William L. Rivers & Alison R. Work, fourth edition. All chapter readings referred to in the following syllabus are from this book. There may be additional articles passed out in class, and schedules may change as opportunities arise to have an occasional visit from working writers and editors.

Tu January 13 Magazines and magazine articles
Come prepared to talk about your particular interests as a writer.
Homework (for Thursday session) Chap. 1&2

Th 15 The Magazine Market
Where you might aim
Chapter 6&7 - Homework

Tu 20 Getting An Idea and Choosing a Topic
Chapter 10 - Homework

Th 22 Using The Library CLASS WILL MEET AT ENOCH PRATT MAIN BRANCH in front lobby
Chapters 9&5 Homework

WM359 Magazine Article Writing
Spring 1986
Syllabus

Tu January	27	Discuss Magazine Article Topics Homework: Out in the field, preferably off-campus, for "observation" assignment, write 300 words on what you have observed, due Jan. 29 (with copies for all)
Th	29	How To Write The Query Letter Homework: Write Query Letter for Articles, due next class with copies for all
Tu. Feb.	3	In-class critique of "Observation" assignment Hoework: Chapters 19&20
Th.	5	Discussion of Query Letters, Rewrites in class Homework: Chapter 8
Tu	10	Interviewing: Techniques & Problems Homework: Chapter 6 & out-in-the-field again to profile a subject in 500 words, due Feb. 17 (copies for all)
Th	12	Discussion of progress on long articles, problems, concerns
Tu	17	Reporting trip and in-class writing
Th.	19	In-class critique of profiles
Tu	24	Visit Baltimore magazine to meet editors, writers, discuss magazine business Read chapter 12
Th	26	Writing the magazine article: organization Homework:Outline long article, due 31 with copies for all & read chapter 13 & 22
Tu March	31	Writing the Magazine Article: Style & Content Read chapter 17
Th	5	In-class writing on personal experience, 300 words in-class critique & discussion
Tu-Th	10-12	SPRING BREAK First draft of long article (with copies for all) due March 17
Tu	17	Discussion of the problems encountered in researching & writing long articles, new ideas generated Homework: read Appendix A
Th.	19	In-class critiques of 1st Drafts Homework: Read chapter 18, Write 300-word how-to, due March 24 with copies for all
Tu	24	In-class critique of long articles completed Begin work on second drafts due April 3 Homework: Chapter 3 Do Exercises 2&3

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WM359 Magazine Article Writing
Spring 1986
Syllabus

Th. March	26	In-class discussion of new ideas & possible markets for them Homework: Articles to be assigned
Tu.	31	In-class discussion Homework: Articles To Be Assigned
Th. April	3	The Short Profile, II Homework: Write a second short profile of 500 words Due April 23 with copies for all
Tu	7	In -class critique second drafts
Th	9	In-class critique second drafts Third Drafts due April 21 with copies for all Homework: Read chapters 4&5
Tu-Th	April 14&16	Late Spring Break
Tu	21	Discussion of problems encountered in third drafts Working in magazines
Th	23	In-class critique of third drafts
Tu	28	In-class critique of profiles
Th	30	Final class, discussion